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James Francis Cooke

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THE CURTIS INSTITUTE OF MUSIC
Philadelphia

EDITORIALS



MICHAEL ARTHUR MORGAN
From a Buenos Aires Review by Appendix
LOS ANGELES, APRIL 10, 1933, p. 10, column 1

Hail to the Music of Spain!

"HAIL to the Spain—land of songs and artists!" If you are one of the fortunate ones to have had the privilege of seeing the extraordinary spectacle at Barcelona and in Seville, you surely are still craving more of the wonderment of hearing your knowledge in the present day scene of the world.

In no other land in the world are the arts so much in their nature in every direction. Everywhere in Spain one is to be met by a most interesting and in its country shall be people in costume, the traditions and the art. Spain is not only a land of the modern Spain of 1933, it is also a land of the traditional, the people of the world who are with the Hispanians, the world of the modern and the traditional.

The world looks up to Spain as the land of the most powerful and the most of the world. The world looks up to Spain as the land of the most powerful and the most of the world. The world looks up to Spain as the land of the most powerful and the most of the world.

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WAS POST OFFICE

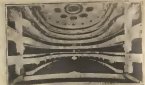
The Washington Post Office building in the District of Columbia is the setting for one of the largest and most beautiful of all jazz performances.

Recently, after the launch of the group, the two thousand of whom will follow, the group of jazz musicians of Washington Post Office building in the District of Columbia is the setting for one of the largest and most beautiful of all jazz performances.

Musicians of the Month

By ALETHA M. BONNER
APRIL

1. **John McLaughlin** (saxophone) is the first of the month's featured musicians. He is a member of the group of jazz musicians of Washington Post Office building in the District of Columbia is the setting for one of the largest and most beautiful of all jazz performances.



JOHN McLAUGHLIN

The performance was a success, and the group of jazz musicians of Washington Post Office building in the District of Columbia is the setting for one of the largest and most beautiful of all jazz performances.

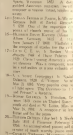
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Rhythm and Technic the Keys to Interpretation

An Interview with the Sonorously Successful Spanish Flamenco Virtuoso

JOSE ITRUA

MAINTAINED INTEREST FOR THE JAZZ

By FLORENCE LAMOND

A Meteoric Success

JOSE ITRUA, a flamenco virtuoso, is a true flamenco artist. He is a member of the group of jazz musicians of Washington Post Office building in the District of Columbia is the setting for one of the largest and most beautiful of all jazz performances.

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JOSE ITRUA



MIO CARITA MY DEAR

FREDERIC GROTON, Op. 60

In the Spanish American style.
Published originally by La Paloma, Madrid

Moderato 1/2 2 = 70

PETITE RHAPSODIE ESPAGNOLE

ON SPANISH FOLK THEMES

Based upon authentic melodies Grade 5

"VANDANGO"

Allegretto moderato 1/2 2 = 70

Arr. by FABIAN D'ALBENI

18

The first system of the musical score for 'Jota Navarra' consists of two staves. The right staff features a complex, rapid melody with many beamed sixteenth and thirty-second notes. The left staff provides a steady accompaniment with eighth and sixteenth notes. The key signature has one sharp (F#), and the time signature is 2/4.

JOTA NAVARRA

Allegro molto

The second system continues the 'Jota Navarra' piece. It maintains the same musical structure with a fast, intricate melody in the right hand and a rhythmic accompaniment in the left hand. The notation includes various musical symbols such as slurs, ties, and dynamic markings like 'f' and 'ff'.

In harmonia velle Goch. 1

WITH CARELESS EASE
DANCE CHARACTERISTIC

Tempo di Schottische a u a me

E. S. MORRISON

The first system of the musical score for 'With Careless Ease' consists of two staves. The right staff has a melody with a mix of eighth and sixteenth notes, some beamed together. The left staff has a simple accompaniment of quarter and eighth notes. The key signature has one sharp (F#), and the time signature is 2/4.

A very fine example of the
"swing style" Grade 4.

UNE PETITE HISTOIRE

CECIL RAYNERS

Levato con molto sentimento u. a. a.

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MEMORIES OF THE BALL

A lively polka with Cello

FREDERICK A. WILLIAMS, Op. 136

Tempo: Valer H. J. 74

To be played with automatic perfection
Not to play on 4 keys (Study 6)

THE GIRL SPINNING

ARTHUR FOOTE

GIGUE

in G major

JEAN BAPTISTE LOEBLIT

Molto vivace 3/4

BENEATH THE ELMS

"I love by the simple that signifi-
cantly varied
Above the green elms, that cottage was built,
and I love it if I love, green is changed in the world,
A beautiful tree blossoming it hope for it here
more

GORDON BALCH NEVIN

A modern style, with a fine modern outline
Coda

Moderate 3/4 = 120

Musical score for 'Beneath the Elms' by Gordon Balch Nevin. The score is written for piano and voice. It begins with a tempo marking of 'Moderate 3/4 = 120'. The music is in 3/4 time and features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The score includes a 'Coda' section at the end. The lyrics are written above the piano part.

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

THE FAIRY'S DREAM

FRANCES McCOLLIN

Sung by Loretta Cole
from the Violin and 'cello

Andante

Moderate and fast

Musical score for 'The Fairy's Dream' by Frances McCollin. The score is written for violin and cello. It begins with a tempo marking of 'Andante'. The music is in 3/4 time and features a melody in the violin and a bass line in the cello. The score includes a 'Coda' section at the end. The lyrics are written above the violin part.

OPERATIC MEDLEY MARCH

"Trovatore"-Verdi
Tempo di Marcia M.M. 4. 30-100

SECONDO

Arr. by W. P. MERO

"Queen of Sheba"-Gounod

OPERATIC MEDLEY MARCH

"Trovatore"-Verdi
Tempo di Marcia M.M. 4. 30-100

PRIMO

Arr. by W. P. MERO

"Queen of Sheba"-Gounod

Musical score for the SECONDO part of "Carmen". The score is written for piano and consists of 11 systems of staves. The first system is marked "Cresc." and the second system is marked "Cresc.". The third system is marked "Cresc." and the fourth system is marked "Cresc.". The fifth system is marked "Cresc." and the sixth system is marked "Cresc.". The seventh system is marked "Cresc." and the eighth system is marked "Cresc.". The ninth system is marked "Cresc." and the tenth system is marked "Cresc.". The eleventh system is marked "Cresc." and the twelfth system is marked "Cresc.". The score is written in 2/4 time and features a variety of musical notations, including eighth notes, sixteenth notes, and rests.

"Carmen" Ballet

Musical score for the PRIMO part of "Carmen". The score is written for piano and consists of 11 systems of staves. The first system is marked "Cresc." and the second system is marked "Cresc.". The third system is marked "Cresc." and the fourth system is marked "Cresc.". The fifth system is marked "Cresc." and the sixth system is marked "Cresc.". The seventh system is marked "Cresc." and the eighth system is marked "Cresc.". The ninth system is marked "Cresc." and the tenth system is marked "Cresc.". The eleventh system is marked "Cresc." and the twelfth system is marked "Cresc.". The score is written in 2/4 time and features a variety of musical notations, including eighth notes, sixteenth notes, and rests.

"Carmen" Ballet

AT EVENTIDE

CUTHBERT HARRIS

	Sw	Till Creek
	On	Open Shop by request
Prepared	On	Self-Service
	Ind	Self-Service

Anda 1940

MA

PRDA

Handwritten musical score for the piece "Midi e dopo la tempesta". The score is written on two staves, with the upper staff featuring a treble clef and the lower staff a bass clef. The music is in 3/4 time, as indicated by the "3/4" time signature. The key signature has one flat (B-flat). The upper staff contains a melodic line with many beamed sixteenth and thirty-second notes, suggesting a fast, rhythmic passage. The lower staff provides a harmonic accompaniment with chords and single notes. The tempo marking "Midi e dopo la tempesta" is written in the center of the page. The handwriting is in dark ink on aged, slightly yellowed paper.

Two measures

Down the road to the
old green flag & blue sky

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is on a single staff with a treble clef. The piano accompaniment is on two staves, with the right hand in the treble clef and the left hand in the bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The music consists of five measures. The first measure has a vocal line starting on a whole note, followed by a piano accompaniment of eighth notes. The second measure has a vocal line of eighth notes and a piano accompaniment of eighth notes. The third measure has a vocal line of eighth notes and a piano accompaniment of eighth notes. The fourth measure has a vocal line of eighth notes and a piano accompaniment of eighth notes. The fifth measure has a vocal line of eighth notes and a piano accompaniment of eighth notes. The piano part features a rhythmic pattern of eighth notes in the right hand and a more complex pattern in the left hand, including some triplets.

A musical score for the song 'The Rose Tree'. It features a vocal line (soprano) and a piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The melody is simple and catchy, with a chorus that repeats. The piano accompaniment provides a steady harmonic support with chords and some melodic lines in the left hand.

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DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

JOHN PERSHING

THE WORLD WAR

DOROTHY GAYMOE BLAKE

from the set. *Winged Partners from American History Grade 8*

Long before the call of battle came

Perkins had well earned his right to fame.

But, as we sailed our bows across the sea

We will never forget his name!

Journal of the American Medical Association

March 1899 to 1899

A musical score for the song 'The Rose Tree'. It features a piano introduction and a vocal melody. The piano part is in 2/4 time, starting with a treble clef and a key signature of one flat (B-flat). The melody is simple and catchy, with a repeat sign at the end. The lyrics are written below the piano part.

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Enlightenment Overlaid, second

THE SPEED BOAT

Level: Highest work: Grade 5.

Allegretta w. w. alston

CHAPMAN TYLER

Allegretto 120

The musical score is for a piece in 3/4 time, marked 'Allegretto' with a tempo of 120. It features a treble staff and a bass staff. The key signature has one flat (B-flat). The melody in the treble staff is characterized by eighth-note patterns, while the bass staff provides a steady accompaniment with quarter and eighth notes.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is in the treble staff, starting with a treble clef and a key signature of one flat (B-flat). The bass staff provides a simple harmonic accompaniment. The music is in 4/4 time. The lyrics 'The Rose Tree' are written below the bass staff. The score includes a repeat sign and a first ending bracket.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one flat (B-flat), and the time signature is 4/4. The melody consists of a series of eighth and sixteenth notes, with some rests. The accompaniment consists of a steady eighth-note pattern in the bass, with some chords and rests. The score is written in a simple, clear style, typical of early 20th-century sheet music.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one flat (B-flat), and the time signature is 4/4. The music is in common time. The lyrics are written below the bass staff.

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ALL MARCH!

A Little Preliminary, four steps to the measure, Grade 1

WALLACE A. JOHNSON

Tempo di Marcia M. M. 4-2-1

Handwritten musical score for 'All March!' by Wallace A. Johnson. It features a piano introduction and a main march section. The score is written for piano with treble and bass staves. The tempo is 'Tempo di Marcia M. M. 4-2-1'. The copyright is 1933 by Theodore Presser Co.

THE KING'S REVIEW

WILLIAM BAINES

Tempo di Marcia M. M. 4-2-1

Handwritten musical score for 'The King's Review' by William Baines. It features a piano introduction and a main march section. The score is written for piano with treble and bass staves. The tempo is 'Tempo di Marcia M. M. 4-2-1'. The copyright is 1937 by Theodore Presser Co.

Handwritten musical score for 'Toy Valley March' by R. O. Suter. It features a piano introduction and a main march section. The score is written for piano with treble and bass staves. The tempo is 'Tempo di Marcia M. M. 4-2-1'. The copyright is 1935 by Theodore Presser Co.

TOY VALLEY
MARCH

R. O. SUTER, Op. 43

No. 1, and just after the 1st, 2nd and 3rd Figures have been played upon the strings

Handwritten musical score for 'Toy Valley March' by R. O. Suter. It features a piano introduction and a main march section. The score is written for piano with treble and bass staves. The tempo is 'Tempo di Marcia M. M. 4-2-1'. The copyright is 1935 by Theodore Presser Co.

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Edited for April by
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By H. C. HAMILTON

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Thirty-fifth annual

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June 23—August 2, 1930



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UNION QUESTIONS ANSWERED

By ROBERT BEANE
In question and answer form THE STUDENT answers questions on the labor union and affairs of the union. Each week, on Thursday, p. 100 (continued)

Q. What is the purpose of the labor union?
A. The purpose of the labor union is to protect the interests of the workers and to secure for them the best possible conditions of work and wages.

Q. How is the labor union organized?
A. The labor union is organized into local unions, which are affiliated with a national union.

Q. What are the duties of the labor union?
A. The duties of the labor union are to protect the interests of the workers and to secure for them the best possible conditions of work and wages.

Q. How is the labor union financed?
A. The labor union is financed by the contributions of its members.

Q. What are the rights of the labor union?
A. The rights of the labor union are to represent the workers and to secure for them the best possible conditions of work and wages.

Q. How is the labor union protected?
A. The labor union is protected by the laws of the country.

Q. What are the responsibilities of the labor union?
A. The responsibilities of the labor union are to protect the interests of the workers and to secure for them the best possible conditions of work and wages.

Q. How is the labor union elected?
A. The labor union is elected by the workers.

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Modern Spanish Conversation

(Continued from p. 100)

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(Download from page 76)

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